

DANCE GENRE SYNTHESIS IN THE OPERA "DON JUAN" BY W. A. MOZART

The purpose of the work. The research is connected with the investigation of the embodiment of a concept of a dance genre synthesis in the context of the opera "Don Juan" by W. A. Mozart created at the end of the XVIII century. The influence of different dance genres on formation of the music and stage dramaturgy is analyzed through the example of one more masterpiece by W. A. Mozart – opera "The Marriage of Figaro" referring to the same period of his works. The **methodological** basis of the research consists in application of historical, genre-style and structure-textual approaches. A **scientific novelty** of the work lies in justification of introduction of the concept of the dance genre synthesis, favoring creation of a comprehensive subject-methodological basis of the analysis of peculiarities of the embodiment of the dance art in the opera genre. **Conclusions.** The dance genre synthesis is the embodiment of an integral combination and connection of different levels of dance genres in a creative work. A combination of components of different dance genres and their concurrent joining lead to the creation of the new, complex and synthesized whole.

Keywords: dance, opera, dance genre synthesis, great dance form, small dance form, minuet, landler, contredanse.

Казначеева Тетяна Олександрівна, кандидат мистецтвознавства, старший викладач кафедри загального та спеціалізованого фортепіано Одеської національної музичної академії ім. А. В. Нежданової

Танцювальний жанровий синтез в опері "Дон Жуан" В.-А. Моцарта

Мета роботи. Дослідження пов'язане з розглядом втілення поняття танцювального жанрового синтезу в контексті опери "Дон Жуан" В.-А. Моцарта, створеної в кінці XVIII століття. Вплив різних танцювальних жанрів на формування музичної та сценічної драматургії аналізується на прикладі ще одного шедевра В.-А. Моцарта – опери "Весілля Фігаро", що відноситься до цього ж періоду творчості композитора. **Методологічна** основа дослідження полягає в застосуванні історичного, жанрово-стильового і структурно-текстологічного підходів. **Наукова новизна** роботи полягає в обґрунтуванні введення поняття танцювального жанрового синтезу, що сприяє створенню цілісної предметно-методологічної основи аналізу особливостей втілення танцювального мистецтва в оперному жанрі. **Висновки.** Танцювальний жанровий синтез є втіленням органічного поєднання і різнорівневого взаємозв'язку різних танцювальних жанрів у художньому творі. Поєднання компонентів різних танцювальних жанрів, їх одночасне об'єднання призводить до створення нового, досить складного синтезованого цілого.

Ключові слова: танець, опера, танцювальний жанровий синтез, велика танцювальна форма, мала танцювальна форма, менует, лендлер, контрданс.

Казначеева Татьяна Александровна, кандидат искусствоведения, старший преподаватель кафедры общего и специализированного фортепиано Одесской национальной музыкальной академии им. А. В. Неждановой

Танцевальный жанровый синтез в опере "Дон Жуан" В.-А. Моцарта

Цель работы. Исследование связано с рассмотрением воплощения понятия танцевального жанрового синтеза в контексте оперы "Дон Жуан" В.-А. Моцарта, созданной в конце XVIII века. Влияние различных танцевальных жанров на формирование музыкальной и сценической драматургии анализируется на примере еще одного шедевра В.-А. Моцарта – оперы "Свадьба Фигаро", относящейся к этому же периоду творчества композитора. **Методологическая** основа исследования заключается в применении исторического, жанрово-стилевого и структурно-текстологического подходов. **Научная новизна** работы заключается в обосновании введения понятия танцевального жанрового синтеза, способствующего созданию целостной предметно-методологической основы анализа особенностей воплощения танцевального искусства в оперном жанре. **Выводы.** Танцевальный жанровый синтез является воплощением органичного сочетания и разноуровневой взаимосвязи различных танцевальных жанров в художественном произведении. Соединение компонентов разных танцевальных жанров, их единовременное объединение приводит к созданию нового, достаточно сложного, синтезированного целого.

Ключевые слова: танец, опера, танцевальный жанровый синтез, большая танцевальная форма, малая танцевальная форма, менуэт, лендлер, контрданс.

Statement of the problem. Works of W. A. Mozart uniquely synthesize and renew many existed genres and forms for musical theatre. The composer reformed genres of singspiel and opera, having created new types of opera dramaturgy on their basis.

Many musicological works are devoted to the study of Mozart's opera. E. Chigareva considers the opera of the composer in the context of the culture of his time [8]. The role, importance, innovation and style features of the opera orchestra of Mozart are devoted to the study of S. Borodavkin [2]. Principles of ensemble in choral and ensemble scenes in Mozart's operas are analyzed by V. Regrut [6]. However, the problem of the influence of dance genres on the formation of the musical and stage drama of the composer's operas remains little studied. Therefore, the purpose of this study is to analyze the implementation of various dance genres through the example of the most famous opera works by Mozart – "Don Juan" and "The Marriage of Figaro".

Presentation of the main material. Stage works by W. A. Mozart are various from the point of genre view: theatrical oratorio "The First Commandment", musical comedy "The Impresario", musical drama ("Apollo and Hyacinth", drama giocoso "Don Juan"), works in tradition of opera seria genre ("Mithridates, King of Pontus", "Lucio Silla", "Idomeneo, King of Crete"), comic operas ("The Pretended Simpleton", "The Pretended Gardener", "The Marriage of Figaro"), singspiels ("Bastien und Bastienne", "The Abduction from the Seraglio", "The Magic Flute"), pastoral operas-serenades ("Scipio's Dream", "The Shepherd King") and others.

In 1778 on the stage of Paris opera (The Royal Academy of Music) in collaboration with J. G. Noverre, one-act ballet-pantomime of W. A. Mozart "Little Nothings" ("Les petits riens") was presented. This play played a crucial role in the development of a ballet genre in the XVIII century.

In 1786 on the stage of the Burgtheater (Austrian Opera House) a premiere of the opera "The Marriage of Figaro" was held. Let us consider some stylistic features of the opera.

Features of the libretto: a bright, truly comedic theme. Poeticized plot of P. Beaumarchais, libretto of L. da Ponte contributed to the creation of an opera of characters and an effective dramaturgy. The musical dramaturgy of opera is in a complete unity with the development of a scenic action. The lyrical musical characteristic of the main characters of the opera relies on everyday – song and dance – genres [8, 115]. Despite the fact that the opera does not have strictly decorated dance numbers, the influence of various dance genres is clearly felt in music.

Thus, in the first act, in Figaro's cavatina ("Se vol ballare, Signor Contino" Allegretto, F-dur), such characteristics of the hero as wit, boldness, irony were created by the composer due to the skillful use of a dance rhythm [4, 35]. The genre basis of this number is a minuet. Mozart's use of the rhythm characteristic for this dance allows us to show an ironic attitude of the main character to Count Almaviva by musical means, since the minuet in the XVIII century becomes a peculiar characteristic of the higher social class.

The minuet of the XVIII century is more rapid than in the XVII century, with more complex movements. The number of pairs performing the minuet has increased significantly. The minuet's plastic, which consisted of ceremonial bows and curtsy fully corresponded to the spirit of the "gallant age": all of it as if "reproduction of a "gallant" declaration of love-was a classic expression of a rococo style" [1, 23].

However, the origins of this court dance were forms appeared in close connection with folk song and dance creativity. This can be clearly traced in the themes of W. A. Mozart. The main theme of Figaro's cavatina is characterized by simplicity, laconism (repeated sounds, absence of jumps). The composer gave certain flexibility and grace to an unpretentious melodic line. A clear, square structure allows us to present a convenient performance of such characteristic dance elements of the minuet as pas menu and curtsy. It is possible to determine the features of the minuet by a three-beat meter and a specific rhythmic pattern (movement in quarters, then a quarter with a point and the eighth). An orchestral accompaniment is simple – it consists of pizzicato chords in stringed instruments. From the point of view of dramaturgy, this number is a starting point of an intrigue, only the beginning of the confrontation between Figaro and Count, in which the composer ironically and subtly applies the specific features of the dance genre.

In the second act of the opera several episodes have a dance character. The genre basis of a duet of Suzanne and Cherubino is a contredanse. The main theme of this duet was used by the composer later in the finale of the symphony D-dur no. 38 ("Prague").

Contredanse is a dance of an English origin (Eng. Country Dance – a rural dance), which was very popular in Europe. The tempo of the dance is mobile, a meter is 2/4 and 6/8. The contredanse was performed by several couples; the basis of its composition pattern was a circle, square or two opposite lines. Basic movements were: pas chasse, pas balance, pas de basque.

In the fourth act, in the final part of the finale of the opera "The Marriage of Figaro", the composer also uses the genre form of the contredanse [7, 55].

An even more vivid embodiment of various dance genres is presented in the opera "Don Juan" by W. A. Mozart. The premiere took place on October 29, 1787 in Prague, at the National Theater. On May 7, 1788, this opera was staged in Vienna.

The plot, on the basis of which L. da Ponte created a libretto of the opera, comes from a Spanish legend. At that time a sufficient number of its interpretations in drama (Tirso de Molina, J. B. Moliere, C. Goldoni, G. G. Byron) and the musical theater (ballet by H. V. Gluck, opera by V. Righini, G. Tritto, G. Gazzaniga, J. Albertini) already existed.

Mozart's work is distinguished, first of all, by the peculiarities of musical dramaturgy: for the first time a new opera genre of a tragicomedy (the merging of dramatic and comedic) is embodied. The interpretation of musical images, their versatility, is characterized by psychological depth. Tense symphonic and dramatic development is inherent in the finals of every action. The form of the final numbers is characterized by a large scale. The composer's masterful use of special symphonic techniques favors drama, culmination and integrity of the development of musical and stage drama art.

One of them is the use of dance genres as an effective means of drama of the whole opera. Various genre varieties of historical and everyday dances play a significant role in the opera "Don Juan" by W. A. Mozart [3]. Distributing throughout the work, they create some kind of a form – a great dance form (this concept was introduced by us – T. K.).

The term of V. Protopopov "great polyphonic form" favored a similar comparison with the dance form of this opera [5, 362].

A great dance form of Mozart's opera "Don Juan" consists of several episodes, united by a single principle of development, characterized by an increase in dramatic tension.

In the finale of the first act, the orchestra of string and wind instruments behind the stage performs dance music (scene XVIII, Allegretto, F-dur).

In the next episode (scene XIX, F-dur) the minuet sounds, and it is again performed by the orchestra behind the stage, as a kind of an invitation to the ball [9, p. 197]. The minuet is a sample of a small dance form (this concept was introduced by us – T. K.). It is a dance introduced in the drama of the opera, distinguished by the clarity and completeness of the structure, which in the composition of the opera forms a bright, but short-term genre-type insert. This sample of a small dance form becomes a background for the action and is combined with a vocal ensemble, in the future – will form the basis of the next episode of a great dance form.

Further action takes place in the castle of Don Juan (Allegro, Es-dur). Hundreds of candles are burning here, dance music attracts guests.

Donna Anna and Don Ottavio, accompanied by the first orchestra, steadily dance the minuet (this time the dance sounds in the tonality of G-dur).

At the same time, accompanied by the second orchestra, a peasant dance (like landler) is performed, which is danced by Leporello and Mazetto. The movements of a couple dance landler (German Ländler – lit. – rural) were performed widely and freely. The main dance figure was spinning, there were different variants of it (for example, circling in a pair, at a partner's hand, circling one in front of another, with a mutual change of places). The landler had many varieties (Steirer, Deutcher, Tyrolienne, Dreher, Walzer).

Besides the minuet and the landler, there is also relaxed and cheerful contredanse (it is danced by Don Juan and Zerlina).

Thus, in this episode of the great dance form, a special polyphony of dances appears, polyphony of vocal parts and orchestras correspondingly. Three groups of dancers, imposition of three orchestras (the second and the third orchestras consist of string instruments) and three different rhythms (3/4, 2/4 and 3/8).

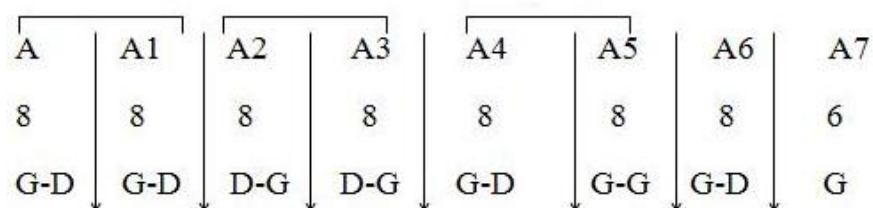
A combination of three dance genres forms the dance genre synthesis (this concept was introduced by us – T. K.).

The dance genre synthesis is an organic combination and a multilevel interrelation of various dance genres in an art work. This concept denotes a connection of components of different dance genres, their concurrent joining, which eventually leads to the creation of a new, rather complex, synthesized whole.

In the opera of Mozart, the dance genre synthesis recreates lively and organic atmosphere of this ball. Performing contredanse, Don Juan declares his love to Zerlina, while the minuet, whose theme sounds in the performance of the basic composition of the orchestra, generalizes and organizes everything. It is the minuet that forms the basis of the dance genre synthesis of the opera. The composer gives it the features of symphony, drama, creating a complex interlacing of the plot lines of the opera. Thus, the minuet goes beyond the dance application genre.

The beginning of the scene is characterized by a limited orchestral part: oboes, English horn and a string band. Meter 3/4, with a clear, predictable rhythmic movement of the minuet differs in the simplicity of the presentation: steps on the sounds of a tonic triad in cellos and double basses, modest harmonic support of the remaining strings, preserving the tonic-dominant harmonic system. The English horn performs a typical function for it – the sixth-octave movement. Let us note three leading thematic lines: the main thematic line, based on the principle of variance, creating the dance character – In violins, as well as a fairly independent line of two oboes, creating complementarity to the rhythmic part of violins, with elements of imitation and the part of the English horn (sometimes coinciding with the oboe parts). In addition, throughout the entire scene there are always either independent vocal remarks, or a diverse mix of vocal parts.

Here is the scheme of the scene:



orch.

II orch.

B C C¹ C² C³

III orch.

B $\frac{3}{8}$ D D¹

Let us analyze the part of the first orchestra. Initially, it is a long period, precisely repeated by a group of stringed instruments, modulating from G-dur to D-dur (in the scheme – A, A1, 8 + 8). If the first period sounds only in the orchestral performance, then the second one is its variant due to the introduction of the vocal ensemble (quintet). In the process of development in the part of the first orchestra, we shall note the textural transformation of a fairly steady musical material. Thus, variations on the ostinato theme are formed. Let us note the rhythmic splitting of the accompanying line in the second violin part (the sixteenthths in A2, A3, A5, A7). The party of oboes is filled with individual cues and creates harmonic support in the cadence turns. In variation A5, the oboes and horns lose their individuality, performing a harmonious role together with the English horns. In the variation A6 there is a melody of the oboe part, which counterpoints with violins. In the variations A2 and A3 the part of the English horns is melodized by the sounds of a triad, emphasizing parts of violins, in A4 it forms the basis of a harmonic system. The most stable part is that of cellos and double basses, which preserves the logic of the movement of the original presentation.

The second orchestra enters the variation A3 and sounds simultaneously with the first one. The part of the second orchestra does not contradict the rhythmic content of the first: it preserves meter and tonality. Violins, cellos and double basses imitate the sound of folk instruments (fifths supports, pizzicato alternates with the sound of arco over the sounds of triads, trills). This kind of accompaniment is typical for the landler dance. Thus, in this section of the form there is a genre comparison between the minuet and the landler. In section A4, the sound of the second orchestra changes: the timbre content remains, but the meter changes to two-beat (2/4). The contredanse sounds. This section is characterized by another agogic system, leagues, staccato, its own specific structure, non-normative period (4 + 6).

In section A5 – the variation on the theme of the contredanse in the second part of the orchestra: 6 + 6. In this section, the third orchestra, consisting of the stringed instruments, joins the sound of two orchestras. In eight bars the content of the second orchestra is restored in section B (meter 3/4). Further in the part of the third orchestra the meter changes – to 3/8. In section A6 in the violin part of the third orchestra, grace notes are heard – a kind of introduction, then – a melodic line. The non-normative period (8 + 13). In section A7, three bars of introduction (the grace notes of violins) sounds again and then again there is the abnormal period (8 + 7).

All three dances abruptly break off, contrasting in the sound of the full composition of one orchestra. The scene is open.

Conclusions. A unique example of the dance genre synthesis in the opera "Don Juan" by W. A. Mozart is a direct embodiment of a dramatic conflict. Creating an atmosphere of collision of different forces, it forms a kind of preparation for the climax and contributes to the accumulation of dramatic tension.

Thus, it can be stated that the dance genre synthesis is the embodiment of an organic combination and a multilevel interrelation of various dance genres in an artistic work. The combination of components of different dance genres and their concurrent joining lead to the creation of a new, rather complex and synthesized whole.

Let us note that, in general, the introduction of the concept of dance genre synthesis contributes to the creation of an integral subject-methodological basis for the analysis of the features of the embodiment of the dance art in the opera genre.

Література

1. Алексеев А. Д. История фортепианного искусства. Учебник: в 3 ч. / А. Д. Алексеев. – [2-е изд., доп.]. – М.: Музыка, 1988. – Ч. 1 и 2. – 415 с.
2. Бородавкин С. А. Роль, значение и стилевые особенности оперного оркестра В. А. Моцарта / С. А. Бородавкин // Музичне мистецтво і культура : науковий вісник : [зб. наук. праць / Одес. нац. муз. академія ім. А. В. Нежданової ; ред. кол. : О. В. Сокол (гол. ред.), О. І. Самойленко (заст. гол. ред.), О. М. Маркова та ін.]. – Одеса: Астропринт, 2012. – Вип. 15. – С. 213–222.
3. Моцарт В. А. Дон Жуан или наказанный распутник. Опера: Клавир. – М.: Музыка, 1983. – 382 с.
4. Моцарт В. А. Свадьба Фигаро. Опера: Клавир. – М.: Музгиз, 1956. – 356 с.
5. Протопопов Вл. История полифонии / Вл. Протопопов. – М.: Музыка, 1985. – Вип. 3: Западноевропейская музыка XVII – первой четверти XIX в. – 494 с.
6. Регрут В. И. Принципы ансамблевости в хоровых и ансамблевых сценах в операх В. А. Моцарта / В. И. Регрут // Музичне мистецтво і культура : науковий вісник : [зб. наук. праць / Одес. нац. муз. академія ім. А. В. Нежданової ; ред. кол. : О. В. Сокол (гол. ред.), О. І. Самойленко (заст. гол. ред.), О. М. Маркова та ін.]. – Одеса: Астропринт, 2013. – Вип. 17. – С. 129–138.
7. Рубаха Е. А. Контерданс. Его особенности, истоки и воздействие на музыку венских классиков / Е. А. Рубаха // Музыка и хореография современного балета. – Сост. Ю. Розанова и Р. Косачева. – М.: Музыка, 1982 – Вип. 4. – С. 36–56.
8. Чигарева Е. И. Оперы Моцарта в контексте культуры его времени: Художественная индивидуальность. Семантика / Е. И. Чигарева. – М.: Эдиториал УРСС, 2000. – 280 с.
9. Mozart W. A. Il dissoluto punito ossia il Don Giovanni / Vorgelegt von Wolfgang Plath und Wolfgang Rehm // W. A. Mozart. Bühnenwerke: Serie II Werkgruppe 5 Band 17. – Bärenreiter Kassel Basel Paris London New York, 1968. – 527 p.

References

1. Alekseev A. D. (1988). The history of piano art. (Vols. 1, 2) Moscow: Muzyika [in Russian].
2. Borodavkin C. A. (2012). The role, significance and stylistic peculiarities of the opera orchestra of W. A. Mozart. O. V. Sokol (Eds.), Music art and culture (issue 15), (pp. 213-222). Odessa: Astroprint [in Russian].
3. Mozart W. A. (1983). Don Juan or the libertine punished. Opera: Clavier. Moscow: Muzyika [in Russian].
4. Mozart W. A. (1956). The Marriage of Figaro. Opera: Clavier. Moscow: Muzgiz [in Russian].
5. Protopopov V. I. (1985). The history of polyphony. Vol. 3: Western European music XVII – the first quarter of the XIX century. Moscow: Muzyika [in Russian].
6. Regrut V. I. (2013). The principles of the ensemble in the choral and ensemble scenes in operas by W. A. Mozart. O. V. Sokol (Eds.), Music art and culture (issue 17), (pp. 129-138). Odessa: Astroprint [in Russian].
7. Rubaha E. A. (1982). Contredance. Its features, origins and impact on the music of Viennese classics. Music and choreography of contemporary ballet (issue 4), (pp. 36-56). Moscow: Muzyika [in Russian].
8. Chigareva E. I. (2000). Mozart's operas in the context of the culture of his time: Artistic individuality. Semantics. Moscow: Editorial URSS [in Russian].
9. Mozart W. A. (1968). Il dissoluto punito ossia il Don Giovanni / Vorgelegt von Wolfgang Plath und Wolfgang Rehm // W. A. Mozart. Bühnenwerke: Serie II Werkgruppe 5 Band 17. – Bärenreiter Kassel Basel Paris London New York. [in German].

Стаття надійшла до редакції 11.12.2017 р.

UDC 786.2.04(477.85)(092)

Kapliyenko-Iliuk Yuliya

PhD in Arts, associate professor,
doctoral student of the A. V. Nezhdanova Odessa
State Musical Academy
yuliyakaplienko@gmail.com

PECULIARITIES OF PROGRAM MUSIC BY JOSEPH ELGISER (THROUGH THE EXAMPLE OF PIANO CREATIVE WORKS)

The purpose of the article is to identify the peculiarities of program music in the comprehensive study of the piano creative works of one of the contemporary Bukovynian composers – Joseph Elgiser. **Methodology** consists in the use of the methods of historical and cultural, theoretical and genre-style analysis, which allowed determining the main program features of the composer's piano works. The **scientific novelty** lies in the study of the development of professional musical art of Bukovyna; in revealing the features of creative thinking of the composers of the region; in clarifying the principles of piano music in the region; in the analysis of J. Elgiser's program music, whose works are not sufficiently studied in contemporary musicology. **Conclusions.** The works of Joseph Elgiser are quite varied and versatile. The best and the most valuable ones were written by him for piano. It was in the music for this instrument that his talent and skill were revealed. In the genres of piano music, which are almost fully represented in the works of J. Elgiser, the features of the master's creative style were revealed. Most of the creative works of J. Elgiser are program music that is notable for its autobiographic peculiarities. In the works with program names, the composer reveals important events of his life, impressions of travel, meetings and concerts. The component of J. Elgiser's program thinking is a portrait theme associated with the names of musicians, poets, artists of the present and the past. A wide range of images, their frequent "kaleidoscopic" change has influenced the diminutiveness of the shape. Guided by traditional musical structures, J. Elgiser creates small musical sketches, which clearly manifested the individual style of the composer's thinking.

Keywords: program music, piano creative works, composers of Bukovyna, program miniature, musical portraits, J. Elgiser.

Каплієнко-Ілюк Юлія Володимирівна, кандидат мистецтвознавства, доцент, докторант Одеської національної музичної академії ім. А. В. Нежданової

Особенности программной музыки Йосипа Ельгисера (на примере фортепианной творчести)

Мета статті – виявлення особливостей програмної музики у комплексному дослідженні фортепианної творчості одного з буковинських композиторів сучасності Йосипа Ельгисера. **Методологія.** Застосовано методи історико-культурологічного, теоретичного та жанрово-стильового аналізу, що дало змогу визначити основні риси програмності фортепианної творчості композитора. **Наукова новизна** полягає у дослідженні процесу розвитку професійного музичного мистецтва Буковини; у виявленні рис творчого мислення композиторів краю; у з'ясуванні засад фортепианної музики регіону; в аналізі програмної музики Й. Ельгисера, творчість якого недостатньо досліджена в сучасному музикознавстві. **Висновки.** Творчість Йосипа Ельгисера досить різноманітна та багатогранна. Найкраще та найбільш цінне було ним створено для фортепіано. Саме в музиці для цього інструмента розкрився його талант і майстерність. В жанрах фортепианної музики, які майже в повній мірі представлені в творчості Ельгисера, проявилися риси творчого стилю митця. Більшість творчого доробку Ельгисера – програмна музика, яка відрізняється автобіографічністю. У творах з програмними назвами композитор розкриває важливі події свого життя, враження від подорожей, зустрічей, концертів. Складова програмного мислення Ельгисера – портретна тематика, пов'язана з іменами музикантів, поетів, діячів мистецтва сучасності та минулого. Широке коло образів, їх часта